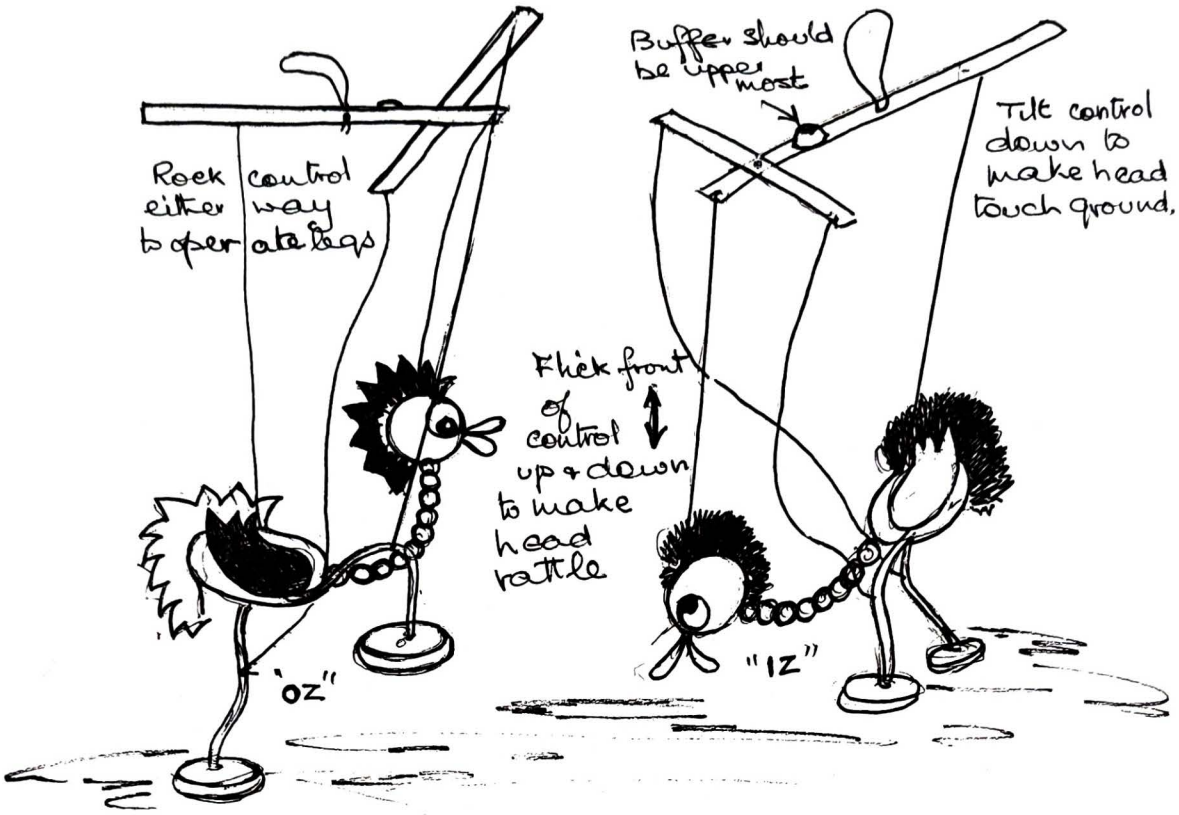
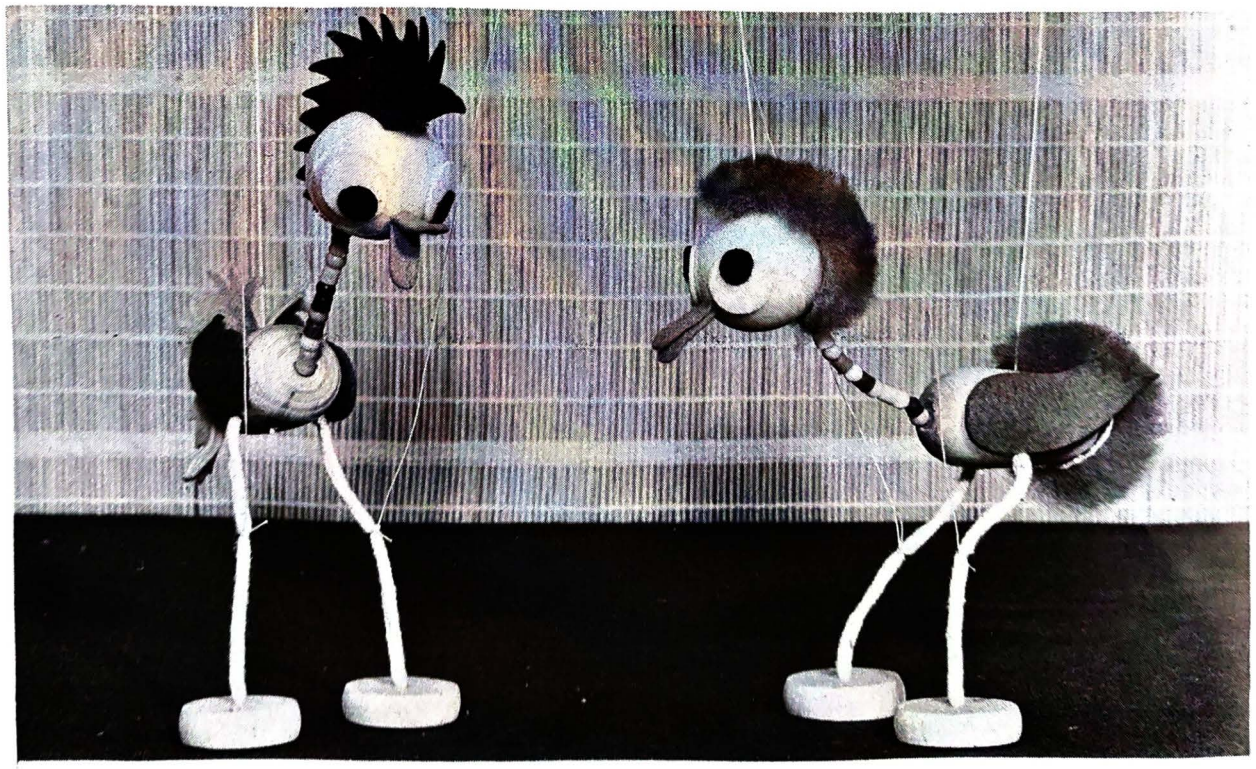
PELPUP NEWS

WINTER EDITION 1965 · NUMBER 10

Introducing IZ and OZ


Rock either way to operate legs
control
Buffer should be uppermost
Tilt control down to make head touch ground.
Flick front of control up & down to make head rattle
"OZ"
"IZ"

Two comical ostriches whose antics should be seen to be believed. They are so very simple in design and cost only 9/11d. each in the shops. Dance them on a drum or xylophone for a musical turn.



Letter from 'Pelpop'

THE PELPUP CLUB,
PELHAM PUPPETS,
MARLBOROUGH,
December, 1965.

A Happy Christmas to 18,000 Pelpups !

Dear Pelpups,

I hope you will like this magazine. I have included more articles and hints on puppetry which I know you like — it is back to twenty pages and looks a little different as it has been Lithographed; this means I can use more photographs and diagrams without the expense of blocks.

I had better explain again for the benefit of new members that after the New Year the subscription to the Club will be 1/6d. This entitles members to a badge and membership card only (and of course writing to me for help and advice). Magazines will be sent only to those who write in for them and send a Postal Order for 2/6d. for the next two copies or 10/- for copies to be sent over the next five years (ten copies). If you are at all keen and can run to the five year subscription I do advise it, because it is cheaper and if the cost of printing should go up a lot you will not be asked for any more. There is a form in this magazine (and will be in all subsequent magazines) which must be filled in and sent with a Postal Order for the appropriate amount. Please see that this is done early to be sure you get the next magazine — if it is left it might be too late. The number of copies to print of the next magazine will depend on the number of forms received and this must be decided by the beginning of May. Recently joined members on the 2/6d. subscription will get two free copies anyway. For overseas members, see the scale on the reverse of the form. I should mention that it will be necessary for members to subscribe to the magazine to enter the competitions because if you don't you will not know about the competition and you will not see if you have won. There are a few extra competitions this time.

PLEASE SEND MY NEXT MAGAZINE I ENCLOSE P.O. FOR	NAME .....
2/6 **for two Copies** **10/-** **for 5 year subscription**	ADDRESS .....
Delete not applicable	.....
Date.....	.....

First though, let me announce the winners of the playwriting competition. First prize of two puppets goes to Richard Coyne of Victoria, Australia, for 'Pepper for the Crown'. Second prize of one puppet goes to Christopher Leach for 'Tale of the Stupid Boy Who Got a Fine Reward'. Please let me know which puppets you would like.

Now the Photographic Competition — first prize of one puppet up to any price (from our catalogue) goes to John Wilson, Fife, second prize (one puppet up to SS price) to Jeff Lang, New York, third and fourth prizes (price same as second) Rosemary Worvill and Jane Holmes. Also very good entries were received from R. A. Keyho and C. C. Webb. Please let me know which puppets to send.

For the benefit of new members, there is a playwriting competition on all the time. Your plays must be original. Make them lively with plenty of action and things happening all the time — that is what makes a good play. Don't make them too long and don't involve more than say six characters — four might be better.

There will be another Photographic Competition. Here again, the best photographs are those taken of your puppets in action, such as on your stage with scenery and props, or in natural settings if they suit the character. The picture should be good but the more ingenuity that is shown in the settings the more likely you are to win. Photographing your puppets hanging up is no good. Please send stamped addressed envelope if you want them returned.

Now for a new competition — the best homemade spaceman, thing from outer space or robot must be submitted. First make it, then photograph it and send the photograph in to me with a description of it. I will then select the best six or twelve and write to you asking you to send the puppet itself in so I can make the final selection. They will all be returned and photographs of the winning two will be published. Both winners will receive two puppets

		Overseas	U.S.A. & Canada
	Subscription to Club **1/6**	**2/6** to cover extra postage	**25c**
	Subscription to Magazine **2/6** **10/-**	**2/6** **10/-**	**32c** **$1·50**

of their choice. Photographs and descriptions must be in by 1st May, 1966. The two I have drawn in this magazine will give you a guide but yours must look different from these.

I am often asked for advice on the type of performance to give. Plays of course are the backbone of puppetry, but they must be taken seriously and with the understanding that a great deal of practice must be put in if any measure of success is to be expected. Usually it is not possible to get together often enough and the lack of a good producer can also lead to a flop. This is more tragic with puppets than with live actors because people are inclined to say 'puppets are no good', when they should have said 'the manipulators were no good'. There is no doubt in my mind that the best and most lively performances given by children are those where recordings are used. You have music, sound effects maybe and voice all in one and top class performers thrown in! **But a word of warning, do not use records for public performances unless you are covered by a licence from the Performing Rights Society.** If any of you get to that stage and want my advice you had better write to me.

A typical record which I think is ideal for such performances is 'I've Lost My Mummy' by Rolf Harris, illustrated in this magazine. Not all records are suitable, you want to select the ones with amusing dialogue or accentuated singing. Very often only part of the record is perfect or only half the record needed. This is where the tape recorder is so helpful because you can select just the pieces you want and record them in the correct sequence. I find it is better to leave a short gap between each turn, then during the performance be sure you have someone by the recorder to shut it off immediately the turn is finished — he does not switch on again until you give him the nod, which you give only when you are ready. If you leave the recorder on with what you thought was a reasonable gap to give you time to change puppets and possibly scene, ten to one it is not enough and you race into position, and in doing so drop a puppet! Or if you have been too prudent the gap might be too long. Conditions always seem to vary — doing it the way I suggest enables you always to cope and be ready for the next act without mishaps.

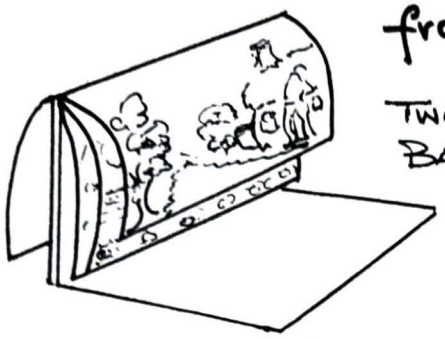
The play 'Caterpillar Capers' by Ron Field, illustrated in this magazine, has now been put on records. Please let me know if you are interested in them at 2/6d. each (whole play takes up two records).

Remember a good and interesting magazine depends on the response it gets from its readers, so do send in ideas and also say what you want me to feature in future magazines.

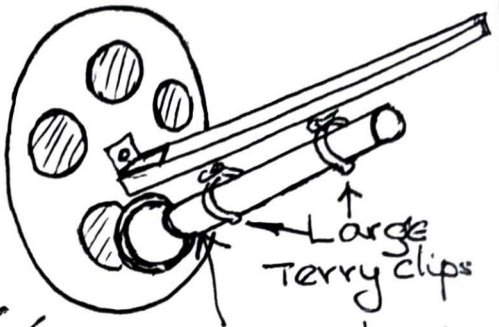
Good Luck with your puppets,

Hints sent in from members

Two ideas from Barry Taylor



Back scenes painted on cloth preferably on paper & pinned in sequence on the back rail & thrown over one by one. Something similar is required for the side wings unless a general shape & design can be used throughout such as two trees if out doors, or two draped curtains if indoors.

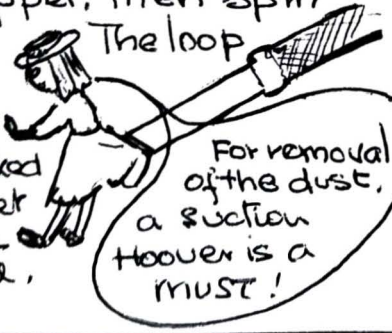


Cardboard or plywood disc through which holes are made and covered with coloured cellophane or toffee papers.

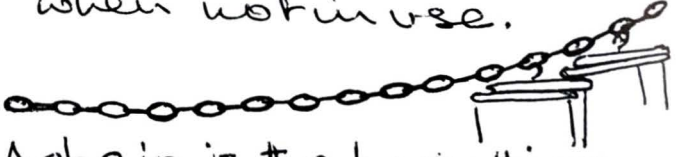
A useful gadget for hanging your puppets on. It's telescopic & pushes back to the wall when not in use.

If you are short of hanging space, or should I say if your hanging space is too short for the puppet to hang full length – this idea might be helpful.

Take hold of the strings half way down, let control drop down beside the puppet. Then spin both together. The loop you have your finger in is then hooked over nail. Puppet & control must be against wall.



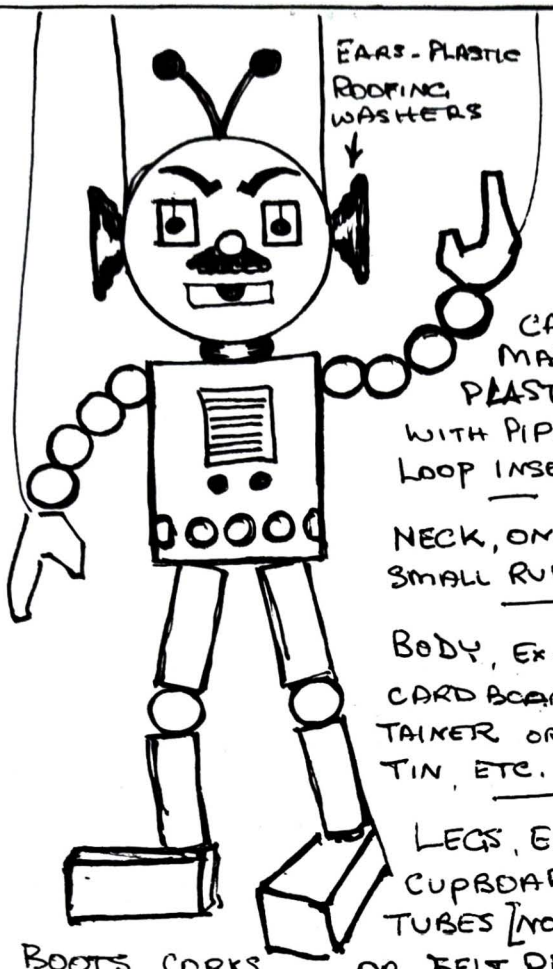
For removal of the dust, a suction Hoover is a MUST!

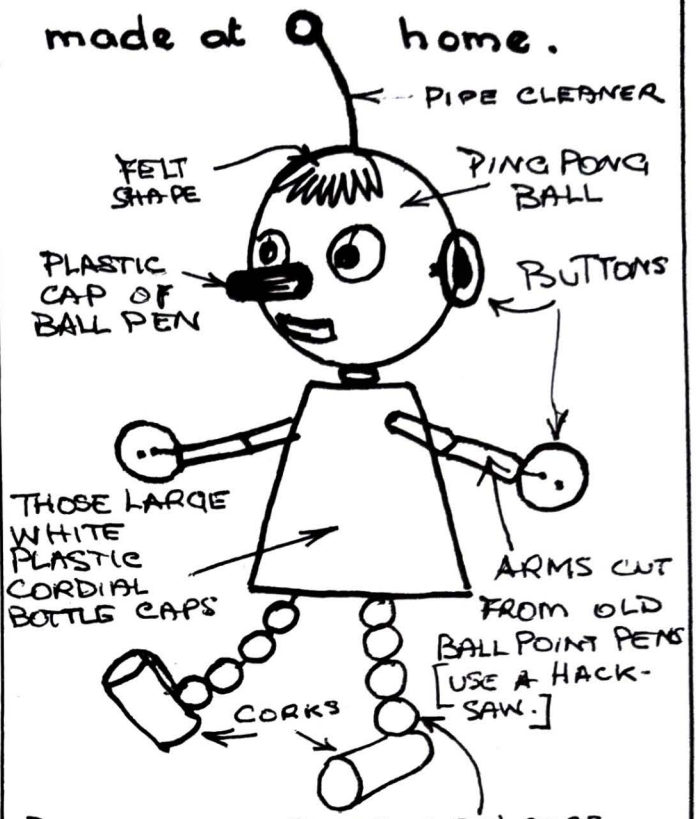


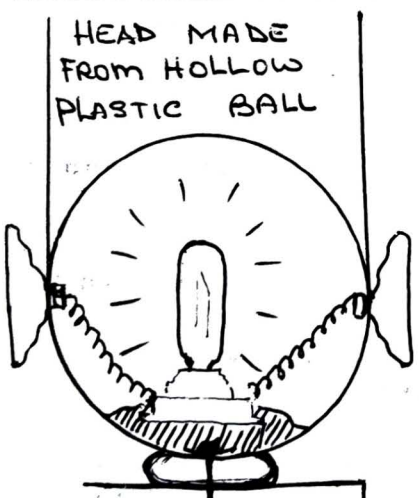
A chain is the best thing for your puppets to hang from, because they won't slide to middle.

Puppets from outer space

Easily made at home.


EARS - PLASTIC ROOFING WASHERS
HANDS, CAN BE MADE FROM PLASTICINE WITH PIPE CLEANER LOOP INSERTED.
NECK, ONE OR TWO SMALL RUBBER TYRES
BODY, EX-LARDER CARD BOARD CONTAINER OR COFFEE TIN, ETC.
LEGS, EX-MEDICINE CUPBOARD TABLET TUBES [NOT GLASS] OR FELT PENS CUT UP OR THEIR CAPS.
BOOTS, CORKS CUT TO SHAPE


PIPE CLEANER
FELT SHAPE
PING PONG BALL
PLASTIC CAP OF BALL PEN
BUTTONS
THOSE LARGE WHITE PLASTIC CORDIAL BOTTLE CAPS
ARMS CUT FROM OLD BALL POINT PENS [USE A HACK-SAW.]
CORKS
BALLS OF ALL SIZES & COLOURS CAN BE BOUGHT FROM TOY SHOPS



For extra effect hang black bead on thread over eye opening. & tongue behind mouth.

Cut the back off the head & either hinge on again with string or circle of cardboard (which means a flat back to head). Obtain a flashing bulb (& a few spares!) from your local electrician. Suggest 3.5 volt type with 4.5 volt battery & a bulb holder. The battery can be strapped under the front bar of control with sellotape. The two head strings should be thin fuse wire connected to the head round a Meccano nut & bolt between the washer & the head. Separate wires connect the top of these wires to the battery & inside the head, the bolt heads to the bulb holder, which should be embedded in Plasticine.

The Hogarth Puppets—Canadian Tour

12th November, 1965

We are at present touring with our puppets in British Columbia, which is the furthest away part of Canada from England, probably the most beautiful, and with the mildest climate. We received a grant from the British Council to help us get here, and the tour is organised by The Holiday Theatre, an organisation which sends cultural shows to Canadian schools. We had a wonderful 'grand opening' in a nice theatre in Vancouver at the end of September, and then set out 300 miles into the interior with a powerful Chevrolet lorry to carry the stage and puppets, and a small caravan behind it in which to live. We move almost every day, giving several performances in each town we visit — day-time performances for the school children, and evening performances for the people of the town — in the school hall. Some of the school halls here are immense gymnasiums, much too big, but we have to make the best of it, speak very loudly and give the puppets extra big movements. In many places we are the first puppet show they have ever seen: we show rod puppets, glove puppets, shadow puppets and string puppets all in the same performance, and people are amazed at the variety which is possible. Of course we change the programme to suit the different age groups.

In a typical day we may drive 60 or 70 miles, arrive at a new town, put our caravan in the local camp site, and give two or three performances. We drive through beautiful scenery, up into the Rockie mountains, up and down precipitous passes, along river valleys, round the sides of lakes. The roads are very good and distance means very little. I quite often find I am towing the caravan at 50 miles an hour. The mountains are all snowcapped, and look especially wonderful in the sunlight. We have so far escaped snow on the roads, as we have been working our way back to the West coast again, where they do not get very much snow. But it gets very cold at night. However Canadians are very keen on camping, and though hardly any of them do it at this time of year you can always find these camp sites for caravans, and the caravans are all made so that you plug into electricity (we have a nice electric fire in ours) and also into water, with a hose pipe which brings it to your sink tap. We have a good stove with three burners and an oven worked off a cylinder of special gas, and an ice box fridge in which we have to put huge blocks of ice, because the caravan gets so warm.

We are due to go into America, Washington State, which adjoins British Columbia, in a few weeks time, and at Christmas we are to go to Edmonton, in Alberta (Canada) just the other side of the Rockies to give a season of performances. Here it will be deep snow and very cold, and we shall have to forsake our caravan. After this they are talking of flying us up into the arctic to perform for the Eskimos! We shall certainly have something to write about after that!

We have not met many puppeteers on this side of Canada, but there is a Puppet Guild in Vancouver, and we attended the opening of their new premises: they have a very nice exhibition hall near the centre of the city, and we saw some very fine puppets there. We also visited a little theatre in a place called Aggaziz, on the Fraser River, about sixty miles from Vancouver, where Chris Sherlock runs his puppets for occasional seasons. He built the Theatre himself, and one corner of it is a growing tree. He performs fairy stories for the local children. By profession he is a prison warder, and at one time he had a group of seven or eight prisoners who gave splendid performances. But this was stopped, because the prisoners were enjoying it so much. Silly, don't you think? In a week or two we hope to meet Peter Carter-Page who used to work for Pelpop and now lives out here. But for the most part we are lone missionaries.

Ladysmith, Canada JAN BUSSELL

A word about Puppets

BY PELPOP

(Written for *Toys and Games*, July, 1965)

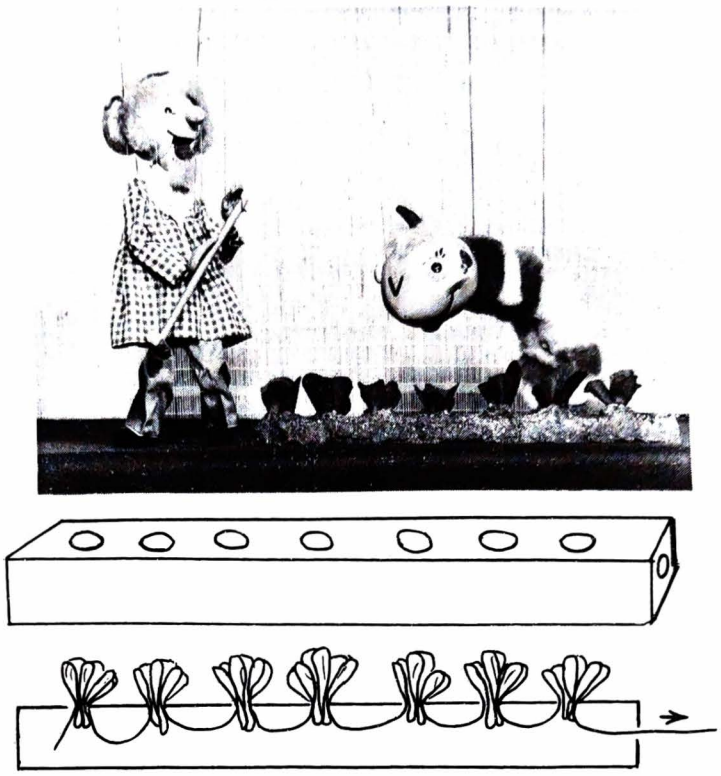
History shows that the interest in puppetry rises and falls at intervals of about two hundred years. We are now at the beginning of a new era of interest, stimulated considerably by its introduction into television and aided by the modern trend in education to develop the more practical and artistic subjects. A child who finds it difficult to co-ordinate his hands and mind has, when he holds a puppet, the perfect means of rectifying this defect. The movement of the puppet is the direct expression of his mind — like the tools of a carpenter, the brush of an artist or the hands of a pianist. Puppetry, however, is one of the most comprehensive arts imaginable, at its best its scope exceeds the live theatre.

The comparative smallness of the stage only helps to enlarge the opportunity for ingenuity and imagination. Puppets live in a world of make-believe, everything has to be created, every prop has to be made. Whereas the live stage would use the ordinary human-size chairs, sofas, tables, etc., the puppet stage has puppet chairs, sofas, tables, etc., constructed specially for its use. Everything in the woodchopper's cottage, for instance, would be chunky and in keeping with the quaint fairylike atmosphere. The live theatre producer is governed by the limitations of the human actor — they all have two legs, two arms and a head of about one-eighth proportion to their bodies — the puppeteer can make his puppets whatever size or shape with whatever number of limbs he wishes. If he wants animals (humanised animals if he wishes) to take part in his play he has no restrictions, and of course they can talk and sing with no complications. The live theatre producer would have great difficulty in accomplishing this without resorting to head masks and rather 'saggy baggy' woolly dresses, and drooping tails. You see, we humans just are not the same shape as animals. The live producer is obviously conscious of this limitation and as a rule restricts the use of animals on the stage to horses in pantomime and bunny-hopping cats which I always think look more like monkeys. No one watching a live show, with the possible exception of very small children, would be taken in by animalised-humans; they are acceptable only as pantomime comics.

An audience watching a puppet show in the same way does not become oblivious to the fact that they are puppets, there is no intention or attempt to make people think, after a time, that the puppet humans and animals are in fact live and real. Admittedly, you hear people say 'they were worked so well you would think they were human'. This remark is merely a tribute to the splendid manipulation, and I am sure those who say this are fully aware they were watching puppets living and performing in a world of their own. If anyone should be so misconceived as to think they were real they would run from their seats when the terrifying dragon enters with a roar and flash.

Since puppets have been appearing on television and in puppet films an extraordinary fetish has arisen regarding the strings of the puppet. Admittedly for television and film work where ordinary strings show up more than they do on the stage, there may be something to say for invisible strings, but to attempt to disguise your strings on a stage is professionally poor and shows lack of feeling for puppetry. The late Professor Skupa, Czechoslovakia's greatest puppet master, used particularly heavy strings because, he would say, a puppet is not a puppet without the visible appearance of its strings. The strings only help to keep the audience firmly in the make-believe world of puppetry. The number of strings is a status symbol among puppets! 'I have forty strings,' says the performing acrobat to the wide-eyed troupe hanging all around him. They all gasp, realising that he is capable of far greater feats than they. At that moment the strip-tease artist reminds the acrobat that she has forty-four strings and therefore the subtlety of her performance surpasses his. So do not be ashamed of your strings — they are your puppet's lifelines.

Caterpillar Capers



First find a long narrow box, something like the box in which tin foil is packed (for the kitchen) and then some long green ribbon about 1 in. or more wide.

Turn the box upside down and make a series of round holes along what is now the top. Take one end of tape and make double or treble loops and poke them through the holes in turn, starting one end and finishing up through hole in side wall at the other end. Now if you pull this tape in a jerky manner lettuces will diminish one by one.

Cover the box with brown felt or plasticine to disguise it. Remember the box must be fixed to the floor to avoid tugging the whole thing off the stage.

CATERPILLAR CAPERS

Characters : THE FARMER; THE CATERPILLAR

SCENE: A spot in the countryside near a farmhouse, with a patch of lettuces in view.

(*Enter the Farmer*).

F.: **Them be a fine row of lettetuces, them be; them should fetch a good price when they're fully grown — if a drought don't get 'em — if the frost don't get 'em ' if they catypillows don't get 'em. Ah! who'd be a Farmer? I must keep my eyes on them thar lettetuces — mustn't leave them for too long by themselves.** (*Exits.*)

(*Enter the Caterpillar*).

C.: **There goes the back of Farmer Giles — my favourite view of him! Well, what's for breakfast? Cabbages, turnip tops, brussels sprouts and, ah! lettuces. Fresh, young, tender lettuces, or lettetuces as Farmer Giles likes to put it. No matter, a lettuce by any other name would taste as sweet.** (*He eats one.*). **Ah! lovely, now for the next, 'mm, sweet and juicy; I must try another. Oh, bother! Here's Farmer Giles coming back. Now what does he want?**

(*Enter the Farmer*).

F.: **Ha! Caught 'ee in the act, have I?**

C.: **Caught in what act? What do you mean?**

F.: **Eating of my lettetuces you be!**

C.: **Me bee? I'm a caterpillar.**

F.: **Don't change the subject! Were you eating my lettetuces, or were you not?**

C.: **Eating lettetuces, sorry lettuces — certainly not! You must be referring to my friend Cuthbert Caterpillar. He's got a passion for nice juicy, tender lettuces.**

F.: **And so have you, I shouldn't be surprised. Now be off with you before I put my foot on you accidental like.**

C.: **I'm just going. Good morning.** (*Exits.*)

F.: **Cousin Cuthbert, huh! I can see I'll have to keep a sharper eye on these lettetuces.** (*Exits.*)

(*Enter the Caterpillar.*)

C.: **Has he gone? You're sure he's gone? Right, then I can finish my breakfast. Now where shall I start? Here will do. Yum, lovely lettuces (etc.). Goodness, Farmer Giles is coming back again.**

(*Enter the Farmer.*)

F.: **I thought I told you to skedaddle young catypillow.**

C. **Me?**

F.: **Yes, you! I don't intend to stand here and see them lettetuces eaten up before my eyes, as you might say.**

C.: **Lettuces? Eaten up? Oh, you must mean my Uncle Egbert, he has a great appetite for lettuces.**

F.: **He has, has he — well, he'd better not have one for mine or he'll find himself a squashed catypillow, and that goes for all your friends and relations. You'd better be off and tell 'em.**

C.: **All right, I'll tell them. Good morning.** (*Exits.*)

F.: **Them thar lettetuces have gone down considerable, I must keep an even sharper eye on them.** (*Exits.*)

(*Enter the Caterpillar.*)

C.: **Has that stupid Farmer gone? Good, I'll have some more lettuces. What a clever caterpillar I am to play such tricks. Um, lovely lettuce—there aren't many left. Here's that Farmer again. I must be off before he catches me.** (*Exits.*)

(*Enter the Farmer.*)

F.: **Well, sabotage my celery! My lettetuces — they're nearly all gone. That catypillow's been here. He'll be sorry when I catch him. Which way did he go? This way? No? That way? Thanks very much, I'll soon catch him, just see if I don't.** (*Exits.*)

(*Enter the Caterpillar.*)

C.: **Tee hee. He can't catch me. I'll just have another lettuce to keep up my strength. Here he comes, and here I go.** (*Exits.*)

(*Enter the Farmer.*)

F.: **Pull my potatoes! He's had some more. Which way did he go? This way? Oh, this way? Thanks very much.** (*Exits.*)

(*Enter the Caterpillar.*)

C.: **Time for another. They're certainly going down! Here he comes again.** (*Exits.*)

(*Enter the Farmer.*)

F.: **Cut my carrots! That catypillow has nearly finished my lettetuces. I must catch him before they are all eaten. Which way did he go? This way? You're sure, aren't you?** (*Exits.*)

(*Enter the Caterpillar*).

C.: **H'm, just two left. A pity to leave them. Um, lovely. Two wouldn't be much use to Farmer Giles anyway.** (*He eats the last two.*)

(*Enter the Farmer.*)

F.: **Ah! Caught in the act, hey? What do you mean by it eating my lettetuces.**

C.: **Eating your lettuces?**

F.: **That's what I said — eating my lettetuces.**

C.: **I don't know what you are talking about. I can't see any lettuces. Are you sure they were here?**

F. (*looks round*): **Dang me, if 'ee ain't eaten the lot! ! ! !**

C.: **Don't be foolish. There are no lettuces here. You must have planted them somewhere else. Kindly be more careful before accusing people of eating your lettuces. Good morning, Farmer Giles.** (*Exits.*)

F.: **Well, blow my brussels, perhaps he's right and I didn't plant them here. I'd better start looking for them thar lettetuces! !**

CURTAIN

THE END

THE TALE OF THE STUPID BOY WHO GOT A FINE REWARD

BY CHRISTOPHER LEACH 28 Moorhouse Road, Carlisle, Cumberland.

Characters: FARMER; FARMER'S WIFE; BOY; DOG; CLOWN; SENTRY (Fritzi); KING, KING'S DAUGHTER.

SCENE 1. The kitchen of a Farm cottage.

FARMER (*to his wife*): **I don't know what to make out of our boy. He's so stupid I'm sure that we couldn't get him apprenticed to a craftsman. It's only last week since I asked him to go and collect the eggs and half-an-hour later I found him in the byre searching among the straw. He just didn't seem to realize that cows don't lay eggs.**

WIFE: **True, true! He is a problem! But never mind, I have a very simple little job for him to do for me this afternoon.**

FARMER: **Simple or not, I bet he makes a bungle of it.**

BOY *enters.*

WIFE: **Come here a minute, Timmy. Now, I want you to take this basket of fresh meat to sell in the town.**

TIMMY: **Oh, yes mother. I'd love to go to the town.**

WIFE: **That's a good boy. You're doing your mother a good turn, but remember not to let anyone have the meat unless they'll pay for it on the spot.**

TIMMY. **Don't worry mother, I'll remember.**

CURTAIN

SCENE 2. A street in the town.

(TIMMY *enters with his basket of meat over his arm and a dog rushes up to him from off-stage, barking excitedly*).

TIMMY (*to the dog*): **Ah, this looks like a good customer. Hullo! Do you want to buy some meat?**

DOG: **Woof, woof.**
TIMMY: **All right then. Here you are** (*He throws the meat to the back of the stage and the dog scampers after it*).
TIMMY: **Now, may I have the money for the meat?**
DOG: **Woof, woof.**
TIMMY: **Come along now** (*advances towards it*) **pay up.**
(*The dog moves away.*
TIMMY: **So you don't want to pay** (*shouts*) **I'll teach you a lesson, we'll go and see the king to find out what he has to say about you.**
(*Chases after it*).

CURTAIN

SCENE 3 The entrance to the Castle Yard. A sentry is on duty.
(TIMMY *enters with the dog fastened by a piece of rather grubby string*).
TIMMY (*addressing the sentry*): **I wish to see the king to lodge a complaint against one of his subjects here.** (*Indicates dog*).
SENTRY: **At the present moment I couldn't care if it was a murderous lunatic who wanted to see the king, I'd let him pass and wish him the best of luck.**
TIMMY: **Oh, why's that?**
SENTRY: **The king has a beautiful daughter, but she has never smiled nor laughed since she was born.**
TIMMY: **Oh . . .**
SENTRY: **Her father, the king, promised that anyone who could make her laugh could marry her and rule over the country.**
TIMMY: **How does that affect you?**
SENTRY: **I tried to make her laugh, but when she saw me she screamed and burst into tears and the king was so annoyed that he gave me extra guard duty for six months.**
TIMMY: **Oh, dear.** (*Exits with the dog*).
SENTRY (*calls after him*): **Oh, best of luck.**

CURTAIN

SCENE 4. A room in the King's Palace.
(*The* KING *is on his throne with his daughter beside him. A* CLOWN (*it can be any other male puppet available*) *is telling a joke*).
KING: **Go on. I hope it's better than the last one.**
(THE PRINCESS *sighs*).
CLOWN: **Do you know what the fakir said when he found that the nails of his bed were all bent?**
KING (*bored*): **No.**
CLOWN: **He said, 'I must have slept heavily last night'.**
(KING *sighs and* THE PRINCESS *bursts into tears*).
KING: **You wretch! You'll pay heavily for upsetting my daughter like this** (*calls*) **Sentry . . .**
(SENTRY *enters*).
KING: **Take this man and see that the chief executioner gives him thirty strokes of the whip.**
CLOWN (*falls on his knees*): **Mercy, your majesty, please, m . . . mercy. I'll . . .**
KING: **Go.**
CLOWN: **t . . . tell a much better joke . . .**
KING (*roars*): **Go this instant or I'll have you beheaded.**
CLOWN: **Yes, your majesty.** (*Bows and Exits with the* SENTRY).
(BOY *and* THE DOG *enter*).
KING: **Oh, no, not another one. What do you want, boy?**
TIMMY: **Please your majesty, I brought some meat to town to sell and sold it to this customer here** (*indicates dog*) **but he refuses to pay me.**
KING: **Well, if you are foolish enough to sell meat to dogs I can't help you. Good day.** (PRINCESS *begins to titter*).
TIMMY: **Wretched hound! May the devil take you!**
(KING'S DAUGHTER *bursts out laughing*).
KING (*delighted*): **Wonderful, a miracle has happened.**
TIMMY (*puzzled*): **What?**
KING: **You can have plenty of money for your meat, for now you may marry the princess.**
TIMMY (*still puzzled*): **Who's that your majesty?**
KING (*starting to laugh*): **My, my. You really are a stupid boy.**

CURTAIN

THE END

NOTE:—If the play is considered too long the section at the beginning of Scene 4 in which the clown tells his joke may be omitted and the Scene will then begin with the entrance of Timmy with the dog.

PEPPER FOR THE CROWN

BY RICHARD COYNE 1 Wheatley Road, Bentleigh, Melbourne, Victoria, Australia.

Scenery required: King's Bedroom. Forest.

Characters: KING; SIR FANG (*a wolf*); RUPERT (*a frog*); OSWALD (*an owl*); LUMP (*an elephant*).

SCENE 1

King's bedroom. There is a window in the room. The KING is asleep in bed. His crown is on a table. SIR FANG enters through a window and takes the crown. As he exists through the window the king awakens.
KING: **Stop thief! Come back with my crown. Someone stop him.** (*Enter frog, running*).
RUPERT: **Your majesty, what is the matter? I heard you shouting.**
KING: **After him! Sir Fang has stolen my crown.**

RUPERT: **Which way did he go?**
KING: **Out through the window, quick.**
RUPERT (*as he jumps through the window*): **I will get your crown, sire.** (*A crashing noise is heard.* RUPERT *pokes his head through the window. He has pieces of a pot plant on his head*). **He got away, sire.**
KING (*as* RUPERT *climbs back into the room and brushes himself clean*): **Oh, bother! Now I won't have a crown.**
RUPERT: **Never mind, sire, we will get your crown.**
KING: **Yes, we must think of a plan.** (*They both sit on the bedside and think*). **I have an Idea** (*he stands*). **We could dig a pit and cover it over with grass, then . . .**
RUPERT: **. . . No, sire. The wolf is too observant to fall into a pit.**
KING: **If we cannot think of a foolproof Idea who can?** (*after pausing*) **I have another idea.** (KING *pokes his head out of the window*) **Guard** (*shouting*) **ask the page boy to bring Lump the elephant up to me.** (*He walks back to the bed*).
RUPERT: **What is your plan, sire?**
KING: **In the wood there is a path. Sir Fang always walks there. There is a tree beside the path. Lump could be in the tree while you stand nearby. When Sir Fang walks by you lure him under the tree. Then Lump jumps onto Fang and then you can take the crown.**
RUPERT: **A simply wonderful idea, sire.**
(*Enter* LUMP).
LUMP: **Here I am, sire.**
KING: **I want you to help Rupert catch Sir Fang. Rupert knows the plan. With your great weight it will be easy. You shall go into the forest early in the morning and be there before Fang takes his morning walk.**

SCENE 2

A forest with a tree in the centre of the stage.
Enter LUMP *and* RUPERT.
RUPERT: **Now, are you sure you know what to do?**
LUMP: **Yes, I'll flatten him like a pancake.**
(*Footsteps are heard*).
RUPERT: **Ssh! Here comes Sir Fang. Quick, into the tree** (LUMP *climbs into the tree*). (*Enter* FANG). **Hi there, fruit cake** (*to* FANG).
FANG: **Why you cheeky little brat. I'll teach you** (RUPERT *walks to the opposite side of the tree to* FANG).
RUPERT: **Come and get me then.** (*As* FANG *is about to walk under the tree* LUMP *sneezes and falls down*).
FANG: **So that's your little game. You wanted me to walk beneath the tree and be flattened by Lump. I'm cleverer than you think. I'm going to keep the crown.** (*He exits*).
RUPERT: **Why did you have to sneeze? You've spoilt everything now.**
LUMP: **I know why I sneezed. This tree is a pepper tree.** (*Enter* OSWALD).
OSWALD: **I hear that you are getting the king's crown from Sir Fang. Where is it?**
RUPERT: **If you mean the crown we haven't got it.**
LUMP: **I sneezed because the tree was a pepper tree.**
RUPERT: **That gave the plan away.**
OSWALD: **You had better think of another idea.**
LUMP: **Have you any bright ideas?**
OSWALD: **No.** (*pause*). **wait, I know what you could do. If the pepper made** (*they group around and whisper*).

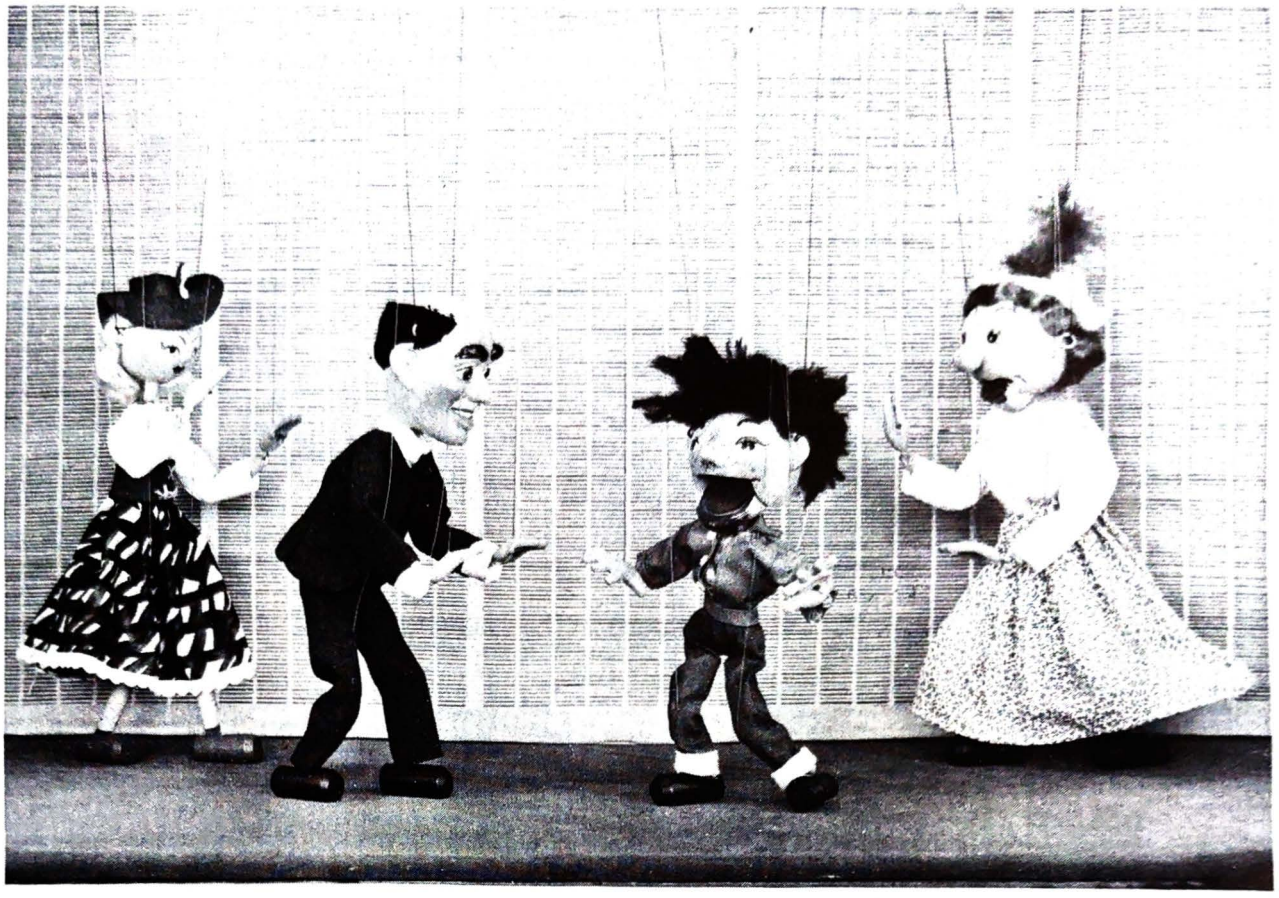
SCENE 3

The forest again. The frog, RUPERT, is standing by the tree. LUMP is behind some bushes.
Enter FANG *wearing crown again.*
RUPERT: **Hi there, Sir Fang.**
FANG: **Oh, it's you again. What do you want this time?**
RUPERT: **I think that you are a weakling.**
FANG: **I'm stronger than you . . . wait a minute I'm not going to fall into that trap.**
RUPERT: **There's no trick to it. Look into the tree there's no one there.**
FANG (*reluctantly looking into tree*): **There's no one there. Well then, who are you calling a weakling?**
RUPERT: **You.**
FANG: **I'll prove to you that you're not as strong as I am. Ask me to do something that's hard.**
RUPERT: **Shake all the leaves off this tree.**
FANG: **Easy!** (*He begins to shake the tree. He then begins to sneeze*). (*He is still sneezing when* LUMP *takes the crown from his head.* LUMP *and* RUPERT *exit*).

SCENE 4

King's bedroom again. The king is ready for bed.
Enter RUPERT *with crown.*
RUPERT: **Here is your crown, sire.** (*He hands crown to king*).
KING: **Thank you so much, Rupert. It certainly was a good idea I thought of wasn't it?**
RUPERT (*reluctantly*): **Um . . . er . . . yes it . . . er . . . certainly was.**
KING: **I don't know what you're mumbling about, but at least I got my crown back.** (*He gets into bed*). **Tuck me in Rupert.**
RUPERT: **In a minute, sire** (*far-off sneezing noise is heard*).
KING (*furiously*): **What on earth is that dreadful sound?**
RUPERT: **Er . . .um . . .er . . .I . . .er . . .wouldn't know . . .um . . .sire.**
KING: **I don't know what's the matter with you tonight. It sounds like sneezing. I don't know how I'm going to get to sleep.**
RUPERT: **I'm sure it will stop soon, sire.**
KING: **Good night, Rupert.**
RUPERT: **You had better look after your crown, sire. Good night.** (*The sneezing continues as* RUPERT *leaves and the lights dim.*)

CURTAIN



RECORD TURN

"I've lost my Mummy" by Rolf Harris

Here is a first rate act that is sure to bring the house down — (with laughter.) First you must have the horror boy with the large moving mouth. You will also need the bank manager or any male character that would suit, a mum & a girl.

If you haven't already got it get the above mentioned record from your local dealer — it is one of those small 45 r.p.m. records.

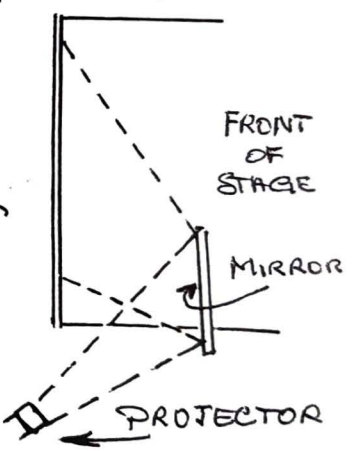
In no time you will know just what to do because the record is so clear & the action is easy to follow.

Remember — keep the puppets that are not talking still, particularly the boy.

SCENERY

Here is an idea that should appeal to the older members. It explains how to project a scene on your back cloth giving a much more colourful & interesting scene than you could create yourself with paints or crayons. You require an old time lantern or one of these modern slide or transparency projectors, which I believe most people have.

Construct a frame the size of your back cloth. Stretch white silk tightly over & secure. This is now your back cloth. Pictures cast from behind by the lantern show through well from the front. The only draw back is that the lantern gets in the way of the operators legs so to get over this you can project from one side onto a mirror behind sidewing which in turn reflects the picture onto the back cloth which for this purpose can be just an ordinary white sheet. Adjust mirror & angle of projector to get minimum distortion. You will also need to adjust your stage lights to get the best effect. You can have a lot of fun with ghosts flitting across the screen.



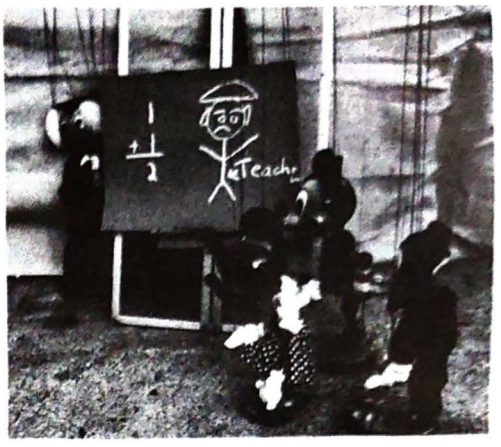
If you are lucky enough to have an 8 mm. cine projector you can have a lot of fun. You can create the impression that the stage is moving along. If you take your own films, take one when you are travelling in a car, a train or a boat, then you have the moving scene for a car, train or boat. It is best if you travel quite slowly and click your cine camera by hand, one, two, three, etc., then when it is projected at ordinary speed it looks as if you are travelling at 100 m.p.h.

There is no end to the scope here for really hilarious entertainment. I believe you can hire a mad car drive film, racing through streets, over hedges, through walls, under bridges, etc., etc. — like the famous four minute train ride from London to Brighton, which I am sure you have seen on television.

Come on boys! Out with your cine cameras — what about a mad toboggan ride when the snow comes again. It would be easy to make a long toboggan for your stage, sit all your puppets in and off they go (and the projector does the rest). I think they should finish up in a heap of snow, at which moment you tip them all out of the toboggan. Most projectors make rather a noise so you should accompany their ride with music and don't forget to add plenty of screams and shouts.

RESULTS OF THE PHOTOGRAPHIC COMPETITION

1st Prize
John Wilson
Fife



2nd Prize
Geoffrey Lang
New York

4th Prize
Jane Holmes

3rd Prize
Rosemary Worvill

The photographs gaining 1st and 2nd Prizes were both in colour, and therefore do not reproduce as well as those taken in black and white.

Pelpups write

CHARLES RENWICK—I have turned our summer house in the garden into an outdoor marionette theatre. Today I gave a variety performance to some little children who live nearby and out of all my Pelham Puppets they enjoyed most watching the Poodle and those puppets such as Macboozle and Clever Willie, with a lot of action. I think you ought to make many more of these trick marionettes as they are always very popular at parties in variety shows.

LOUISE ALBONE, 137 Highland Pk. Blvd., Hillsdale, Ontario, Canada—I have found a very effective way to make a scene in Heaven. First have a backdrop with fluffy white clouds on it. Put some cotton batting on the floor of the stage for the clouds the angels walk on. Have a pink bulb in the spotlight or footlights or overhead lights. I would like a pen friend in France or Spain, aged 10-11 who speaks English. Hobbies, skating, swimming, dolls in national dress and puppetry. I would also like to hear from any Pelpups living near me.

RAYMOND GROVE—I would like to tell you that my friend and I have formed the Mayfair Marionettes and we give shows for private parties. We have had quite a few engagements recently and we already have a booking for next Christmas. I have recently bought the Dragon and I think that it is very good indeed. He makes my seventeenth puppet.

RICHARD SIMON—With reference to Stephen Harcourt's method on how to work a moving mouth (Pelpup News No. 8) I have discovered what I think is a much better method. Tilt the back of the control until the mouth closes, grip the control like a gun using the mouth strings as a trigger, remember to pull the strings only with the index finger.

ROBERT WARANS—Since I last wrote to you Martin Isles and myself have had a lot of success with your puppets, as on August 2nd and all that week we did a production called 'Dr. Beaker and the Daleks'. It was a great success and over 200 people came to see it, which pleased us no end. We have now had an offer to appear at a Church Fete on October 2nd and make regular appearances at childrens Sunday Schools.

RICHARD LANGFORD—This year I have made two public appearances with my marionettes, the first at an Old Folks' Show and the second at the local Socialists' Garden Fete.

JAMES NAUMAN, 1124 Carlton Ave., Faribauly, Minn., U.S.A.—We of the 'J. and J. Puppets' have had a busy year. In the fall of 1964 we put on a puppet show at our church for its Country Fair. Here we helped raise over 100 dollars. This was our first official show and was a great thrill. Then in March 1965 we put on three shows at the Jefferson School. Then just this summer, during June, we put on twelve shows at six schools in two weeks. Shows for these performances includes 'Hansel and Gretel', 'The Blackberry Expedition' and 'The Fairy's Nightmare', from the book by Jan Bussell, 'The Variety Show' (5 circus acts) and 'Pinocchio'. We used all Pelham Puppets for these shows as we have found them to be the best made.

KENNETH HOLDEN—During the last six months the Ken Andrews Marionette Company has expanded a great deal. We now have over 24 marionettes and a theatre in an attic of our house. The attic can hold twenty children. The puppeteers cannot be seen as we have draped curtains from the ceiling to the stage top and to the floor by the side of the stage. At the moment the company consists of three people, they are — myself and two fellow manipulators Lucy and Ann Barker who are very good. The company's main production this winter is 'Little Red Riding Hood'. Every two weeks from October 9th we have been giving shows to children and charging 6d. per head. The money that we raise is being given to the North East Cheshire Society for Mentally Handicapped Children.

ALLISON FRASER, 1157 Chester Road, Erdington, Birmingham, 24—While doing the 'Fairy's Party', a play I wrote myself, the Prince suddenly appears from out of the sky. To do this we made a ladder from string and match sticks rolled up. Then just before we let down the ladder with the Prince on it, we blew bubbles on to the stage from a Squeezy packet. I would like a pen friend 13-14 from anywhere but preferably Germany, boy or girl, interested in athletics, history, reading.

MARTIN ISLES—We now have a small John Bull printing set, which we use to print small circulars telling of our forthcoming shows. We are preparing now for our first ever winter show to be performed at Robert's house in the New Year. It features our first film 'Rescue by Air', made last summer too late for holiday showing and we forgot about it this summer. However the film only lasts a few minutes and we are backing it up with 'Winnie in Spain' using stills. We are not yet sure if we will be doing a short play as well, we will have to give the films a run

through first. Since September last year we have been doing party shows at 25/- each, and we have just received our first return booking out of the six shows we did last year and in addition we have just received a booking this month — we hope to put on a big campaign this Christmas for Christmas party shows. In addition to this we have attended the Langley Grammar School Michaelmas Fayre for the last three years, and managed to get our names in the papers for the show we did at the Saint Francis' Michaelmas Market last month. These charity shows we do free. Starting on November 28th we hope to appear fortnightly at Saint Francis' Sunday School Classes. Many small costumes will be made to drape over the existing puppets to make them into Biblical characters, for the plays we will be putting on. The costumes will be easily detachable for normal Thimbletown work.

NOREEN TATUM—Station House, Station Road, Spondon, Derbyshire, would like a pen friend aged 14-15. Hobbies swimming, puppetry and stamp collecting.

GILLIAN PIMLETT—7 Dovercourt Avenue, Heaton Mersey, Stockport, would like a girl pen friend aged 12-13 from Canada or Sweden, English speaking. Hobbies ballet, swimming, reading, coin collecting and foreign dolls.

JANE ADLAM—72 High Street, Wollaston, Wellingborough, Northants, would like a girl pen friend aged 11-14 from any country other than British Isles and America interested in horse riding, pop records, stamp collecting and puppetry.

LINDA SHAW—82 Hollythorpe Road, Sheffield, 8, would like a pen friend from anywhere aged about 12, interested in horse riding, and swimming. Linda is deaf and so would be most interested in hearing from any other boys and girls who are deaf.

SANDRA PALMER—20 Leicester Road, Fleckney, Leicester, would like a pen friend speaking English in either China or Japan aged 10-11, a girl. Hobbies writing, reading, pop music, collecting dressed dolls.

ALISON DEUCHAR—Dean Farm, Singleborough, Bletchley, Bucks, would like a pen friend boy or girl from any other country, aged about 11, interested in swimming, athletics, drawing and puppetry.

LYNN GARCIA—13 Headley Avenue, Wallington, Surrey, would like a pen friend aged 11-13 in America, France, Australia, Holland or New Zealand, English speaking. Hobbies horses, foreign dolls, reading, swimming and puppets.

STEPHANIE CARPENTER—22 Urmston Drive, Wimbledon, London, S.W.19, would like a pen friend aged 15-16, preferably a boy, in any country except England, S. Africa or Rhodesia, not necessarily interested in her hobbies which are riding, pop music, dog walking and spending money. Her brother *Andrew* would like a pen friend aged 12, boy or girl from any country except England. His hobbies are sport, stamp collecting, table tennis, pop music and television.

LINDSEY HENNELL—3 Offington Gardens, Worthing, Sussex, would like a pen friend in Devon or Cornwall, a girl aged 10-12, interested in anything to do with horses and all animals, puppetry and reading. She would also like to hear from any Pelpups living near her.

BARBARA KOZMINSKI—1 Birch Avenue, Alsager, Cheshire, would like a boy or girl pen friend, aged 10 or 11, from the U.S.A., Poland, Japan, New Zealand or France, English speaking, interested in ballet, swimming, puppetry and pop dancing.

SUSAN OLIVER—58 Dalvine Road, Dudley Wood, Cradley Heath, Staffs, would like a pen friend, aged 14-15, boy or girl, living in any part of the world except the British Isles, English speaking. Hobbies pop music, writing, art and puppetry.

SUSAN TURNER—33 Avondale Drive, Loughton, Essex, would like a girl pen friend, aged 12-14, from anywhere in the world except the British Isles, English speaking, interested in puppetry, writing, pets and art. She would also like to hear from any Pelpups living near her.

SUSAN HOLMES—41 Faraday Road, Welling, Kent, would like a girl or boy pen friend, aged 10-13, from anywhere except England. Hobbies swimming, sport, Brownies, music, reading and writing.

DENISE PURDELL—28 Belgrade Road, London, N.16, would like a Jewish boy pen friend in America, aged 15-16, interested in swimming, horse riding, collecting pop records, and all animals.

STEPHEN HOWARD—27 Lincoln Way, Enfield, Middlesex, would like a pen friend, aged 10-11, in England. Hobbies, golf, fishing, football and cricket.

CATHERINE . . . . . , 17 Abbots Road, Old Heath, Colchester, would like to hear from any Pelpups living near her and also a pen friend in America or London, aged 13-14, boy or girl. Hobbies pop music, puppetry and swimming.

SUSAN LUCK—36 Firle Road, Eastbourne, Sussex, would like to hear from any Pelpups living near her and also would like a boy or girl pen friend aged 10-13, in New Zealand or Australia, Hobbies collecting foreign dolls, puppetry, reading and writing.

PATRICIA NORTHALL—64 Rene Road, Bolehall, Tamworth, Staffs, would like a pen friend in Germany, Holland or Canada, English speaking, boy or girl, aged 12-13. Hobbies horse riding, swimming, cricket, football and puppets.

J. WOODS—13 Finchley Road, Anfield, Liverpool, 4, would like a girl pen friend preferably from America, Australia or New Zealand, aged 12-13, interested in bowling, swimming and stamp collecting.

RITA STEWARD—3 Princeton Road, Havertown 19083, Pa., U.S.A., would like a pen friend from U.S.A., England, France or Italy, aged 8-9. Hobbies music, dancing, puppets, collecting coins.

HAZEL NELHAMS—1 Dunstable Road, West Molesey, Surrey, would like to hear from any Pelpups living near her with a view to doing some plays together.

CLYDE DERRICK—144 E. Etiwanda, Rialto, California, U.S.A., would like a pen friend in England, aged 9-12, interested in puppetry, writing, stamps and coins.

JULIE HALL—3 Chertsey Place, Sneyd Green, would like a girl pen friend in France, aged 12-13, interested in swimming and puppets.

DIANE DAVIES—186 Lowerhouse Lane, West Derby, Liverpool, would like a pen friend from New York, aged 11-12.

ANNE CARRIER—83 Longton Lane, Rainhill, Nr. Liverpool, would like a pen friend in America, a girl, interested in puppetry, art, swimming, music.

MARY BASSETT—16 Woodstock Road, Redland, Bristol, 6, would like a pen friend in France, Spain, Italy, or the Channel Islands, speaking English. Hobbies drama, puppetry and teaching, aged 11-12.

ANN WILLIAMS—73 Clarence Avenue, New Malden, Surrey, would like a pen friend from Japan, aged 9-11, preferably a girl. Hobbies puppetry, horse riding, piano, drama and geography. She would also like to hear from any Pelpups living near her.

KIM KER—2544 Gibbs Williams, Dallas, Texas, U.S.A., would like to hear from any Pelpups living in Texas.

STEPHEN LEWIS—59 Vivian Park Drive, Sandfields Estate, Port Talbot, Glam., would like a pen friend around the Cornish coast, aged 11-13, boy or girl. Hobbies puppetry, reading and pop music.

BILLIE ANDERSON—16 Oxgangs Farm Avenue, Edinburgh 13, would like a pen friend anywhere except England and Scotland, but preferably France, English speaking, aged 10-11. Hobbies singing, pop records, swimming and puppetry.

ROSALIE SHAW—54 Gresham Gardens, Golders Green, London, N.E.11, would like a girl pen friend, aged 13, living in England. Hobbies puppets, reading, writing, music, swimming, stamp collecting, tape recording and animals. She would also like to hear from any Pelpups living near her.

SUSAN PELLING—31 Churchill Road, Landport Estate, Lewes, Sussex, would like a girl pen friend in America, aged about 12, interested in puppetry, horses, collecting trolls, and the Beatles.

KATHRYN HARDSTONE—19 Princes Road, Dartford, Kent, would like a pen friend in Czechoslovakia or Mexico, aged 9-11.

MARIAN HEAD—90 Bassett Gardens, Osterley, Middlesex, would like a girl pen friend, aged 9-10, interested in Brownies, horse riding, puppets.

PETER SCOTT—11 Pickerill Road, Greasby, Upton, Wirral, Cheshire, would like a pen friend living anywhere as long as they can write English, interested in stamp collecting and swimming.

BRIAN CORRALL—59 Gleton Avenue, Hove, Sussex, would like a pen friend in Canada, aged 8-11, interested in puppetry and cars.

ERICA RATHFELDER—76 Litherland Park, Litherland, Liverpool, 21, would like to hear from any Pelpups living near her.

PHILIPPA PICKARD—34 Newway Road, Leicester, would like a pen friend in Russia, English speaking, girl, interested in reading, swimming, collecting pictures of film and television stars, aged 11-13. If it is not possible to find a pen friend in Russia, Philippa would like one in America.

NICOLA WARREN—Garda, Roundhill Way, Sandy Lane, Cobham, Surrey, would like a pen friend in any English speaking country, except England, aged 9-11. Hobbies, riding, swimming, puppetry, reading and climbing trees.

SUSAN MACHIN—27 Rockmount Road, London, S.E.19, would like a pen friend speaking English. Hobbies dolls in national costumes, swimming and puppets.

NICHOLAS DIXON—Gresham House, Cleeve Hill, Cheltenham, would like to hear from any Pelpups living in or around Cheltenham.

KIM BRACK—'Whitfield', 15 Long Bank, Birtley, Co. Durham, would like a pen friend in Scotland, aged 9-12, interested in pop music, reading, dancing, knitting, swimming, foreign dolls, baking and puppetry.

CELIA MACLIVER—74 Ralston Avenue, Glasgow, S.W.2, would like a pen friend anywhere except British Isles, speaking English, interested in puppetry, animals, Beatles, and records. Aged 11.

ELIZABETH NOLAN—5 Munro Avenue, Orrell, Wigan, Lancashire, would like a girl pen friend, aged 13-17, in Spain who knows a little English. Hobbies reading, cycling, classical music, swimming and animals.

ELIZABETH ROBINSON—Hawthorns, Otford, Kent, would like a pen friend, aged 10, a girl, living near her.

ALEX KRAMAN—64 Grange Estate, Lazenby, Mexborough, Yorks., would like a girl pen friend in any country, aged 11-12, interested in riding, reading, drawing, swimming and puppetry, loves all animals, especially horses and dogs.

GRAHAM WOOD—46 Rowley Lane, Lepton, Nr. Huddersfield, Yorks., would like a pen friend in either Australia or Switzerland, boy or girl, aged 10-11, who writes English. Hobbies stamp collecting, coin collecting and puppetry.

DEBORAH BOLAND—32 Richings Road, Hadfield, via Hyde, Cheshire, would like to hear from any girl Pelpup living near her, interested in puppets and horseriding.

STEPHANIE HOPE—Dunfaff House, Rectory Road, Wokingham, Berks., would like a boy pen friend, aged 14-15, living anywhere in the British Isles. Hobbies swimming, bell ringing, puppetry.

IAN BURGESS—82 Cambridge Gardens, Kingston-on-Thames, would like a pen friend anywhere in the world speaking English, aged 11-15, interested in Fashion, Hairdressing and puppetry.

HELEN TURNER—5 Heriot Avenue, Chingford, E.4, would like a girl pen friend, aged about 12. Hobbies riding, puppetry, foreign dolls in costume, collecting china animals.

CHRISTINE BUTTERFIELD—10 Laurel Avenue, Englefield Green, Surrey, would like a pen friend living anywhere in France, aged 10-11, learning to speak English. Hobbies Guides, stamp collecting, and puppetry.

JEAN HAGUE—47 Edale Close, Hazel Grove, Cheshire, would like a pen friend from America, Kenya, Greece, Tokyo, Belgium or Pakistan, boy or girl, aged 11-13, interested in ice skating, cycling, swimming, reading, stamp collecting, puppetry and animals.

AILSA BEATON—73 Gipsy Lane, Kettering, Northants, would like a girl pen friend, aged 8-9, hobby puppetry.

SUSAN CLEGG—51 Friars Place Lane, Acton, London, W.3, would like a pen friend from France, Sweden, or Greece, girl aged 9-12. Hobbies riding, swimming, music and stamp collecting.

TIMOTHY FERGUSON—83 Ely Road, Landall, Cardiff, would like to hear from any Pelpups living near him.

EDWARD BAXTER—49 Rosebury Road, Fulham, London, S.W.6, would like a pen friend from Japan, America or Singapore, aged 11-13, interested in puppets, tennis, swimming. He would also like to hear from any Pelpups living near him.

LINDA ROBERTS—42 Ingle Drive, Westfields, Ashby-de-la-Zouche, Leicestershire, would like a pen friend who can speak and write English from France or Spain, a girl, aged 11-12, hobbies puppets, pop music, pets, history.

HILARY EDWARDS—Finchingfield, Crowthorne Road, Bracknell, Berks., would like to hear from any Pelpups living near her, or a Club that she can join.

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